

MUSICAL COURIER

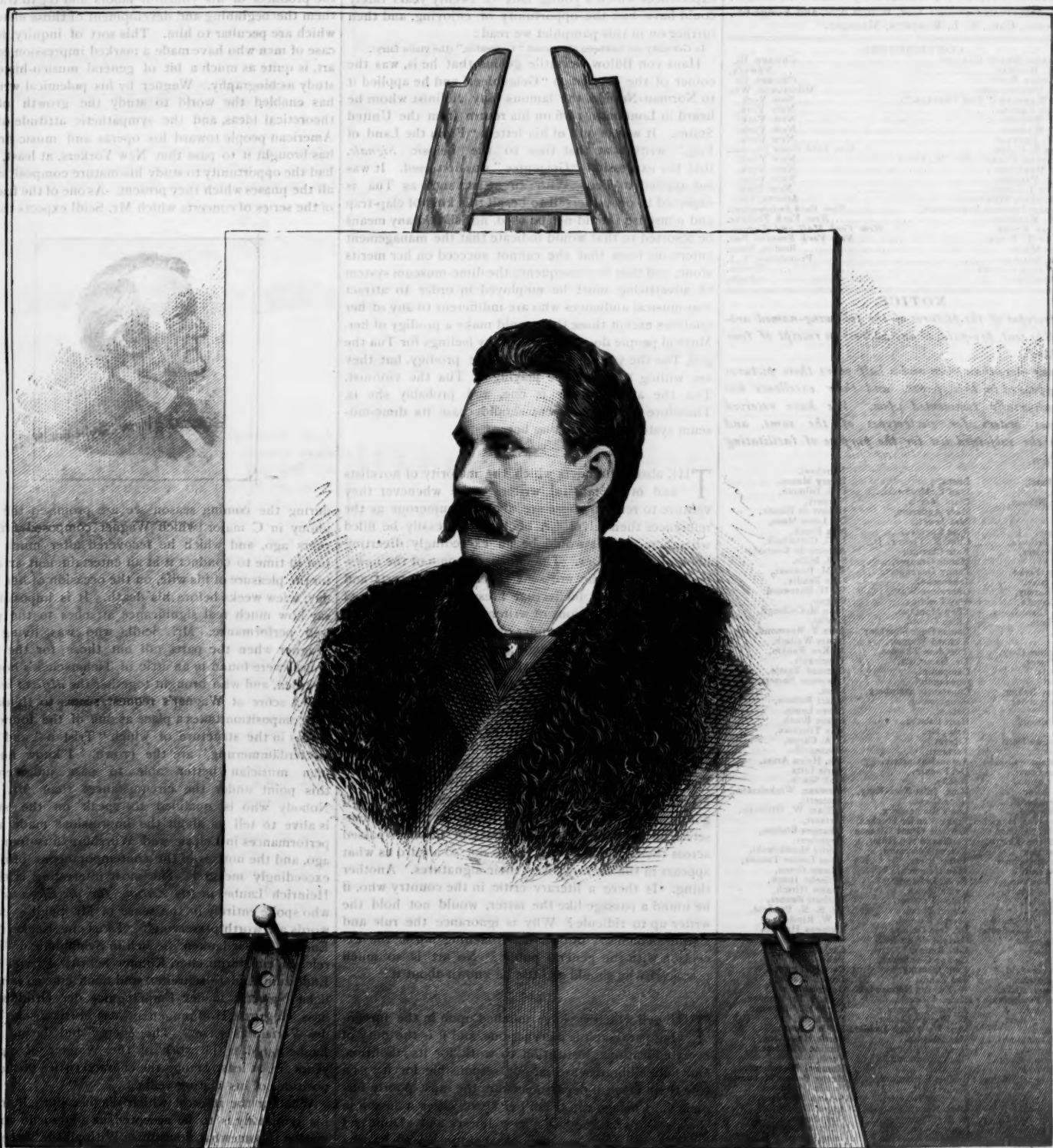
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, SEPTEMBER 28, 1887.

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XAVIER SCHARWENKA.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than seven and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti, Sembich, Christine Nilsson, Scalchi, Trebelli, Marie Ross, Anna de Bellocca, Ketika Gerster, Nordica, Josephine Yorke, Emilie Ambre, Emma Thursby, Teresa Carreno, Kalliope, Clara L., Minnie Hank, Materza, Albani, Annie Louise Cary, Emily Winstan, Lena Little, Muriel-Celli, Chatterton-Bohrer, Mme. Fernandez, Lotta, Minnie Palmer, Donald, Marie Louise Dotti, Geistinger, Fursch-Madi., Catherine Lewis, Zilie de Lousan, Blanche Roosevelt, Sarah Bernhardt, Titus d'Ernesti, Mr. & Mrs. Geo. Henaschel, Charles M. Schmitz, Friedrich von Flotow, Franz Lachner, Heinrich Marschner, Frederick Lax, Nestore Calvano, William Courtney, Josef Staudigl, Lulu Veling, Mrs. Minnie Richards, Florence Clinton-Sutro, Calista Lavallee, Clarence Eddy, Franz Abt, Fannie Bloomfield, S. E. Jacobson, C. Mortimer Wiske, J. O. Von Prochaska, Edward Gries, Eugene D. Albert, Lili Lehmann, William Candidus, Franz Kneisel, Leandro Campanari, Franz Rummel, Blanche Stone Barton, Amy Sherwin, Thomas Ryan, Achille Ermani, King Ludwig I I, C. Jos. Brannbach, Henry Schradieck, John F. Luther, John F. Rhoten, Wilhelm Gerike, Frank Taft, C. M. Von Weber, Edward Fisher, Kate Rolla, Charles Rehm,	Lacca, Ivan E. Morawski, Clara Morris, Mary Anderson, Sara Jewett, Rose Coghlan, Chas. R. Thorne, Jr., Katie Claxton, Maudie Granger, Fanny Davenport, Janaschek, Genevieve Ward, May Fielding, Ellean Montejo, Lillian Olcott, Louise Gage Courtney, Richard Wagner, Theodore Thomas, Dr. Damrosch, Campanini, Guadagnoli, Constantin Sternberg, Dengremont, Galassi, Hana Balaska, Arbuckle, Liberali, Ferranti, Anton Rubinstein, Del Poente, Jostoy, Mme. Julia Rive-King, Hope Glens, Louis Blumenberg, Frank Vander Stucken, Frederic Grant Gleason, Ferdinand von Hiller, Robert Volkmann, Julius Riets, Max Heinrich, E. A. Lefebvre, Ovide Musca, Anton Udvardi, Alcain Blum, Joseph Koegel, Dr. José Godoy, Carlyle Petralles, Carl Retter, George Gemünder, Emil Liebling, Van Zandt, W. Edward Heimendahl, Mme. Clemell, Albert M. Bagby, W. Waugh Lauder, Mrs. W. Waugh Lauder, Mendelssohn, Hans von Bülow, Clara Schumann, Joachim, Samuel S. Sanford, Franz Liszt, Christine Desmet, Dora Henningsen, A. A. Stanley, Ernst Catenhusen, Heinrich Hofmann, Charles Fraidel, Emil Seuer, Jesse Bartlett Davis, Dory Burmeister-Petersen, Willis Nowell, August Hillestedt, Gustav Hilarichs,	Marchesi, Henry Mason, P. S. Gilmore, Newport, Hubert de Bianck, Dr. Louis Maas, Max Bruch, L. G. Gottschalk, Kate Claxton, S. B. Mills, E. M. Bowman, Otto Bendix, W. H. Sherwood, Stagno, Boccalant, John McCullough, Salvini, John T. Raymond, Lester Wallace, McKee Rankin, Boccalant, Ossund Tearie, Lawrence Barrett, Rossi, Stuart Robson, James Lewis, Adrian Booth, Max Treuman, C. A. Cappa, Montegriffo, Mrs. Helen Ames, Marie Litta, Donizetti, Hermann Winkelmann, Donizetti, William W. Gilchrist, Ferranti, Johann Brahms, Meyerbeer, Moritz Moszkowski, Anna Louise Tanner, Filoteo Greco, Wilhelm Junck, Fannie Hirsch, Michael Banner, Dr. S. N. Penfield, F. W. Riesberg, Emmons Hamlin, Otto Satrio, Carl Faelien, Belle Cole, Carl Millocker, Lowell Mason, Georges Bizet, John A. Broadbent, Edgar H. Sherwood, Ponchielli, Edith Edwards, Carrie Hun-King, Pauline L'Allemard, Verdi, Hummel Monument, Hector Berlioz Monument, Haydn Monument, Johann Svendsen, Anton Dvorak, Saint-Saens, Pablo de Sarasate, Jules Jordan, Hans Richter, Theresa Herbert-Foerster, Bertha Persson, Carlos Sobrino, George M. Nowell, William Mason, Pandeloup.
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WE publish to-day, in connection with the analysis of the Wagner symphony, a highly interesting letter on the same subject written by Anton Seidl, and addressed to the editor of the New York Tribune.

WE beg to correct an error in the Berlin Courier of September 11, in which that excellent paper states that Amberg, the Thalia manager, had secured the Academy of Music here for a season of Italian opera and had engaged Valda and Gerster and Gayarre and Capoul for that purpose. This looks like a genuine Amberg puff and amounts to nothing. There is not an iota of truth in it.

THE latest information furnished us by the management of Tua, the young lady violinist, is in the form of a pamphlet which contains several misstatements, if a harsher term should not be applied in this instance again. Of course the false statement that she is twenty years old (and no older) is repeated, although it will become self-evident to every person who shall see her that she is much older, her face alone revealing experiences which a young lady of twenty years rarely could have had the opportunity of enjoying, and then further on in this pamphlet we read:

In Germany she has been christened "Geigenfee," (the violin fairy). Hans von Bülow, versatile genius that he is, was the coiner of the cognomen "Geigenfee," and he applied it to Norman-Neruda, the famous lady violinist whom he heard in London in 1876 on his return from the United States. It was in one of his letters "From the Land of Fog," written at that time to the *Leipsic Signale*, that the expression "Geigenfee" was first used. It was not applied to Tua. With an artist, such as Tua is expected to prove herself to be, all this kind of clap-trap and nonsense should not be used, nor should any means be resorted to that would indicate that the management entertains fears that she cannot succeed on her merits alone, and that in consequence the dime-museum system of advertising must be employed in order to attract non-musical audiences who are indifferent to any of her qualities except those that would make a prodigy of her. Musical people do not entertain any feelings for Tua the girl, Tua the young lady, or Tua the prodigy, but they are willing to enjoy the playing of Tua the violinist, Tua the artist—if she is one, and probably she is. Therefore the management should cease its dime-museum system of advertising her.

THE absurd blunders which the majority of novelists and other fanciful writers make whenever they venture to refer to music are about as numerous as the references themselves. A book might easily be filled with them, and it would be an exceedingly diverting book of comicalities. The efforts of some of the newspaper reporters who are sent to criticise concerts and operas pale their ineffectual fires in the presence of some of the productions of writers of great fame. The last instance that came under our notice was the following, from "Snubbin through Jersey," by F. Hopkinson Smith and Frank Millet, in the *Century Magazine*:

Then the music was hunted up, and Brushes drew his bow across his 'cello, and guests and host sank into easy-chairs or threw themselves on the divans as the symphonies of Beethoven filled the interior.

Now is not this a scandal on the education of a people who write and read? Messrs. Smith and Millet are artists. What would they think of the culture of anyone who should write: "Then the crayons were hunted up, and Fiddlebow drew his hand across the paper, and guests and hosts sank into easy-chairs or threw themselves on the divans as the frescoes of Raphael passed across their vision?" Yet this is not so absurd as what appears in the *Century* over their signatures. Another thing. Is there a literary critic in the country who, if he found a passage like the latter, would not hold the writer up to ridicule? Why is ignorance the rule and simple elementary information touching music the exception with the general public? No art is so much practiced, why should so little be known about it?

THE evil which we have touched upon in the foregoing paragraph is a crying one, and it is the duty of every educational institution to work for its abolition. Our public libraries are largely responsible for it: as a rule their musical departments are the most poorly furnished. Chicago can teach her sister cities a lesson in this particular. She has a new library and a fund set apart for the purchase of books amounting to \$2,000,000. Let her forego the purchase of a few first editions, early bibles and such curiosities, and apply the thousands thus saved to the purchase of a good collection of music and books on music. The advantage to the in-

stitution's patrons will be incalculable. One of the most praiseworthy features of the management of the Brooklyn Library is the effort made by the librarian to encourage the study of the music donated to it by one of its directors.

HERE is a bit of information current in the newspapers that ought to make English-speaking peoples blush:

W. J. Scanlan has received \$30,000 in royalties for his song "Peek-a-booo."

There is not a living German, French, Italian or English composer who would not consider \$30,000 good compensation for a symphony or opera. Beethoven would have worked several years for the sum, and Mozart probably never received one-half the sum for all his symphonies and operas together.

WAGNER'S SYMPHONY.

AFTER the great compositions of a master have been accepted and his position in the musical Walhalla established, it is exceedingly interesting to look over the products of his youthful labors and try to trace in them the beginning and development of those elements which are peculiar to him. This sort of inquiry, in the case of men who have made a marked impression on the art, is quite as much a bit of general musico-historical study as biography. Wagner by his polemical writings has enabled the world to study the growth of his theoretical ideas, and the sympathetic attitude of the American people toward his operas and music-dramas has brought it to pass that New Yorkers, at least, have had the opportunity to study his mature compositions in all the phases which they present. As one of the features of the series of concerts which Mr. Seidl expects to give



during the coming season we are promised the symphony in C major which Wagner composed fifty-five years ago, and which he recovered after much labor just in time to conduct it at an entertainment arranged for the pleasure of his wife, on the occasion of her birthday, a few weeks before his death. It is impossible to say how much real significance attaches to the promised performance. Mr. Seidl, who was living with Wagner when the parts (all but those for the trombones) were found in an attic of Tichatschek's house in Dresden, and who brought together the *disjecta membra* into a score at Wagner's request, seems to think that the composition takes a place as one of the foundation stones in the structure of which "Tristan" and "Die Götterdämmerung" are the crown. I know no German musician better able to pass judgment on this point under the circumstances than Mr. Seidl. Nobody who is qualified to speak on the subject is alive to tell us about the impressions made at the performances in Leipsic and Würzburg fifty-four years ago, and the notices in the contemporaneous prints are exceedingly meagre. The most interesting is that of Heinrich Laube in his *Zeitung für die Elegante Welt*, who spoke entirely in the sense of Mr. Seidl. Laube's words are worth preserving: "Es ist eine Kecke, dreiste Energie der Gedanken, die sich in Symphonie die Hände reichen, ein stürmischer, Kühner Schritt, der von einem Ende zum Andern schreitet, und doch eine so jungfräuliche Naivität in der Empfängnis der Grundmotive, dass ich grosse Hoffnungen auf das Musikalische Talent des Verfassers setze." The energy and daring which Laube found in the work of the Wagner of eighteen years are, at least, among the characteristics of the compositions of his mature years.

Whether the interest which Wagner himself took in his symphony is to be accepted as a factor in our estimation is somewhat doubtful. With all the strength in his character there was a good deal of small vanity in the man, which gave many of his productions undue importance in his own eyes. But whether the symphony proves to be full of the indications of genius or not, as

an object of laudable curiosity it is bound to command a deal of attention.

The romantic story of the discovery of the symphony after it had been lost for half a century has been told in this journal and I need not repeat it. My present purpose is to try to convey to the readers of THE MUSICAL COURIER an idea of the contents and structure of the work. For the data I am under obligations to Wilhelm Tappert, of Berlin, who must be set down as the real discoverer of the symphony, inasmuch as he recognized it in the loose parts which were found in a trunk in Tichatschek's attic. It was Mr. Tappert who sent the music to Bayreuth, but before doing so he extracted the principal themes from the string parts, and it is his analytical sketch that I follow in the present instance. I have seen no other description of the work.

The symphony begins with an introduction, fifty-four bars long, *sostenuto e maestoso*. For eight bars the strings intone curt but vigorous chords:



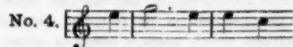
Then the following motive



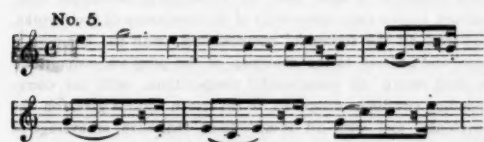
is worked out in a major, then in the minor mode; sometimes in full, sometimes abbreviated to only the short run. At last it appears in canonic imitation and inversion:



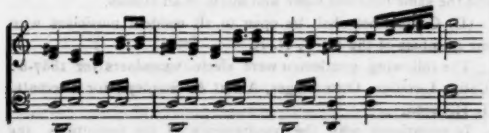
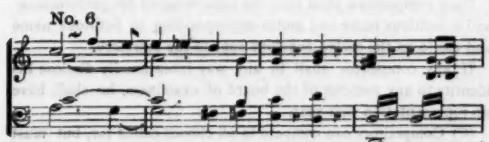
The introduction closes with the dominant of A minor. "It is to be observed that at nineteen years Wagner loved to choose his own course. The E of the dominant harmony is treated as the third of the principal key; it must create a surprising effect to be transported by this change from the gloomy minor into the bright C major." The first movement, 534 bars long, with the repetition, is designated *allegro con brio*, although Wagner asserted that with a phrase like this:



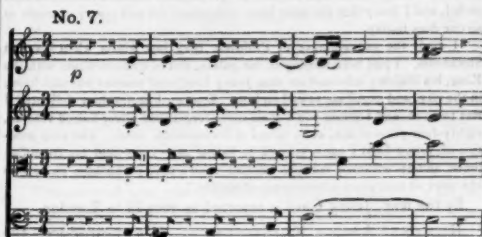
one might make good counterpoint, but could say little. The daring energy of the first theme is startling:



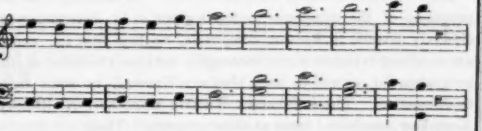
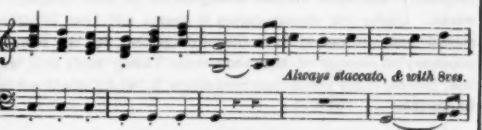
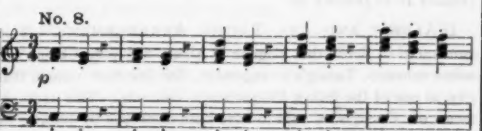
"Most admirable is the certainty with which the master in this first effort finds means of expression. The active flow nowhere suffers interruption, and Rochlitz was not wrong when after perusing the score he imagined the composer to be an older and experienced musician." In the first movement appears the melodic nuance which is perhaps to be found in all of Wagner's dramatic creations—the mordent. It occurs three times in the *allegro*, as in the following passage, which leads to the second subject:



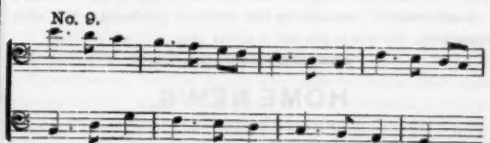
The *allegro* closes with eight bars in unclouded C major harmony—though not with the conventional cadence—and is followed by an *andante ma non troppo un poco maestoso* of 208 bars. The twelve preparatory bars are characteristic of the mood and the treatment of the voices:



This is the principal subject of the scherzo, *allegro assai*, 583 bars:



In the course of the movement occurs an extended figure for the 'cello, which deserves notice for its light-hearted character:



"There is also in the movement an example of the early employment of *gradatio*. The almost elemental effect of this kind of climax many thousands have certainly experienced when listening, for instance, to the 'Tannhäuser' overture. Our master, fifty years ago, wrote right merrily and unconcernedly:"



The finale, *allegro molto e vivace*, belongs to the rondo form. Originally it contained 492 bars, but forty were subsequently stricken out in the parts. Mr. Tappert does not think that it is on the same plane of excellence with the previous movements. Its contents, he says, are of a lighter character, though he suggests that

it may have served its purpose as a merry ending fifty years ago. Thus it begins:



H. E. KREHBIEL.

Wagner's Symphony.

HOW IT WAS RECOVERED—THE COMPOSER'S DELIGHT IN HIS YOUTHFUL WORKS—MR. SEIDL'S STORY.

To the Editor of The Tribune:

SIR—I willingly comply with your request to tell the readers of the *Tribune* what I know about the symphony by Richard Wagner. In his later years Wagner often recalled the works of his youth with much pleasure. He brought out many things which he had not thought of for nearly fifty years; for instance, I had to copy several sonatas for piano-forte that had become almost illegible, and these were then performed evenings at home. More and more of such youthful composition occurred to him, but much slipped his memory entirely. This was in 1877-8. Several airs which he had composed for introduction in operas which he had either to rehearse or conduct while Capellmeister in Würzburg and Magdeburg were also discovered. In the year 1873, on the 23d of May, his birthday, he was surprised by a performance in the old Bayreuth Opera-House (not the Festspiel Theatre, which at that time was not yet built); the concert had been secretly arranged, and the success on the whole was brilliant. On this occasion was performed a grand overture in C major from the year 1832, which at about the time of its composition was played at the Gewandhaus in Leipzig with great applause, and which showed the eighteen-year-old composer in the light of an admirable contrapuntist. The overture consists, after a short, energetic introduction, of a single great fugue for full orchestra; his facility and firmness in handling the fugue-form were already recognized at that early day. They were the fruits of his studies with the Thomas Cantor Weinlig, to whom he afterward gratefully inscribed the "Liebesmahl der Apostel." The second number on the program was a grand cantata for orchestra and mixed chorus which he composed and produced in public while he was Capellmeister in Magdeburg. This composition is more in Beethoven's style and reminds one of the Ninth Symphony or the Choral Fantasia. For the conclusion of the comedy "The Masque of the Innocents at Bethlehem" was played, a piece from the pen of Wagner's stepfather, the painter and actor, Richard Geyer. Naturally, this comedy gave great pleasure to Wagner, for in his sixtieth year it awakened a multitude of childhood recollections.

HUNTING A LOST SYMPHONY.

Besides the compositions mentioned I recall two overtures, "Polonia" and "Britannia," both characterized by their titles. But he was continually recurring to a symphony which he had lost sight of after one performance in Leipzig at a concert of the Euterpe and one performance in Würzburg. In the latter place it was that the trombone parts were lost. Letters were written in all directions to all his friends and acquaintances, but no trace of the symphony was found. Then he requested the litterateur Tappert, of Berlin, a zealous and lucky collector and discoverer of Wagnerian relics, to make journeys wherever he thought it advisable in the interest of the symphony. Tappert, after many inquiries and much reflection, drafted a plan of discovery, following lines suggested by the biography of the master, and set out upon a tour through Würzburg, Magdeburg, Leipzig, Prague and finally Dresden. In each place he ransacked all the dwellings, inns, theatres and concert-rooms in which Wagner had lived or labored, all in vain. At last in Dresden he visited Tichatschek, the famous tenor, who at this time was already bedridden. He knew all the houses in which Wagner had lived while he was Hof Capellmeister, but nothing was to be found in any of them. Tichatschek got a little disgruntled at the much questioning to which he was subjected and Tappert had to return to Berlin. Before doing so, however, he requested Furstenu, the flautist, to cross-question Tichatschek thoroughly some day when he was in a good humor concerning the possible whereabouts of some trunks which Wagner had left behind him in Dresden; for Wagner had once said that when he fled from Dresden he left all his possessions and did not know what had become of them.

The scheme was successful. Tichatschek remembered that in his own attic there were several old trunks belonging to him he did not know whom. Furstenu looked through them, but soon came down and declared that though musical manuscripts were in the attic they were only unknown parts and that none bore Wagner's handwriting.

Tappert called for the parts to be sent to Berlin for his inspection. He recognized at a glance that they were not in his handwriting, but on carefully examining the separate sheets he found memoranda in lead-pencil which he thought looked like the youthful handwriting of Wagner. To assure himself he copied the first theme for the first violin part and sent it to Wagner's wife, who played it on the piano-forte in a room adjoining that in which Wagner, suspecting nothing, sat at breakfast. The master listened a moment in silence and then ran into the room joyfully shouting that it was the theme of the symphony for which he was hunting. The discovery was made! The parts were sent at once to Bayreuth and I was called upon to make the score out of them. This was a somewhat difficult task, but soon the symphony was again in shape for the eye, and joyfully the study of it was begun.

TROMBONE PARTS STILL MISSING.

In the last movement, however, the trombone parts were missing. I saw at once that it was a fugato, and that the trombone parts must be peculiarly essential, for each trombone entered at a different moment and moved independently of its two colleagues. This was evident from the cues in the other parts, which contained here and there a trombone note as a cue and nothing more. I told the master that I would not undertake on my own responsibility to reconstruct the trombone parts, for I could not guarantee to restore the original treatment of the voices; it would only be a matter of chance.

Soon after this I left Wagner's house, and after a probationary year at the Royal Opera at Vienna as "Gesangsaccompanist" (for which position Wagner himself recommended me to Director Janner), I went again on Wagner's recommendation to the Leipzig Stadt Theatre as a Capellmeister. Thence I went to the Berlin Victoria Theatre, commissioned to direct the rehearsals and performances for the entire "Nibelungen" cycle. This was in 1881. Wagner came to Berlin with his entire family and attended the first and fourth performances of the tetralogy; the enthusiasm and the triumph of the work were immense. Wagner told me that he rejoiced that he had completed the instrumentation of his youthful symphony; he had found the key for the

conduct of the voices and had then easily added what was missing. He was hoping for an opportunity to produce the symphony, and thought the most fitting occasion would be a celebration of the fiftieth anniversary of the beginning of his artistic career, which he hoped to conduct in his native city, Leipzig. He asked me to assist him at the early rehearsals. Of course I was delighted with the plan.

THE FIRST PERFORMANCE OF "PARSIFAL."

But fate had other things in store. In 1885 occurred the first performance of "Parsifal," and Wagner sought rest after the excessive exertion which that caused in Venice. I was traveling with the Richard Wagner Theatre, conducting the "Nibelungen." Wagner was greatly interested in this tremendous enterprise, which certainly contributed a great deal toward extending acquaintance with his gigantic creation, and stimulated many of the smaller theatres to perform it. He encouraged the director and artists in many letters to continue in the good work. The institution had again reached Berlin when I received a letter asking me to come to Venice for the approaching Christmas festivities in order to aid the master in rehearsing the symphony, which he wished to perform in honor of the birthday of his wife Cosima. He feared the exertions which the first rehearsals would cost and wrote to me: "You must help me again, so get a furlough and come here; the orchestra of the conservatory has been placed at my disposal and I want to play the symphony at the birthday celebration of my Cosima on the second Christmas day." I was promised leave of absence by my director and rejoined in anticipation. I telegraphed my acceptance at once, but my director withdrew his consent because of some concert arrangements which he had concluded meanwhile, which called for my services just before and after Christmas, so that at the most I would have barely had time to go to Venice and get back, but not to hold any rehearsals. I have never pardoned this conduct of my director, for it robbed me of the last opportunity to see my dearly beloved master alive. I received one more letter from him in which, as if under the influence of a presentiment, he signed himself, "Your old Richard Wagner." The rehearsals which he had been obliged to conduct unaided had tired him greatly, but the performance had brought great joy to all. This joy, it is true, had cost over 2,000 frs., for the orchestra that had been placed at his disposal afterward sent in its bill.

A month and a half after this performance the master died suddenly of an attack of heart disease, to which he had several times been subjected in his later years. Two months after his death, when I was conducting the Nibelung cycle in Venice, I was told personally by the concertmeister, who had played in the symphony performance, that when he had finished Wagner laid the baton down with the words: "Now I have conducted for the last time."

Is it not strange that great geniuses often occupy themselves shortly before death with the creations of their youthful years? Thus Wagner, who concluded his life with a return to his first work of magnitude. For many reasons this symphony is a peculiarly valuable aid to an estimate of the musical development of the great master. It shows that Wagner, like every other genius, at first followed in the footsteps of his immediate predecessor, showing, indeed, occasional glimpses of his future, but disclosing plainest of all the fruits of his studies of the classics. The symphony is worked out with keen appreciation of form and betrays enthusiastic admiration for the classics. It is the work of a young sky-stormer who had thoroughly assimilated Mozart, Haydn, Beethoven, Bach and Weber, and had planted the fruit-bearing seeds of this study deep in his intellect. As one takes off his hat in Leipzig before the house in which Wagner was born in order to honor the spot where a great genius first saw the light, so the musician of the future will take this symphony into his hands with the greatest interest and amazement, since it is one of the foundation blocks of the structure whose capstones are "Tristan," "Götterdämmerung" and "Parsifal."

Very respectfully,

ANTON SEIDL.

FRANZENSBAD, Bohemia, August 23, 1897.

PERSONALS.

A LITTLE MUSICAL HUMBURG IN AFRICA.—The following announcement is from the Kimberley, Cape of Good Hope, Africa, *Argus*. We have had much musical humbug here and there is an abundance now on hand, but this African affair is a novelty to be sure:

PROFESSOR CARL ARTHUR.

TOWN HALL.

This wonderful Pianist will start his Performance on
TUESDAY EVENING, THE 16TH INSTANT, AT 8 O'CLOCK PRECISELY,
CONCLUDING WEDNESDAY EVENING,
AT 11 O'CLOCK.

Prof. Carl Arthur will play throughout the twenty-seven hours without stopping a moment, he will play entirely from music, and will not give a repetition of the same piece. His previous performance of twenty-four hours is being widely spoken of by the English press as being the most wonderful in the world.

Prof. Carl Arthur will conclude this most wonderful feat with the descriptive fantasia, "The Relief of Lucknow," as performed by him in the presence of their Royal Highnesses the Prince and Princess of Wales.

As this remarkably long endurance is widely doubted, some well-known Kimberley gentlemen have kindly consented to act as referees.

Admission, ss. 6d. Season tickets available from start to finish, 7s. 6d. Wednesday from 8 P. M. to 11 P. M., 5s.

Tickets to be obtained at Mr. Suskind's, *Argus* office and at the door.

MR. BELDEN'S MUSICAL TASTE.—*Town Topics* has the following squib about Mr. William Belden:

In private life Mr. Belden is a good deal of the dilettante. He composes pieces for the organ, which he plays like an artist, is in constant practice of the voice, having a baritone of rare quality, and is a regular and enthusiastic habitué of the opera, especially of the Italian opera. Both at his town residence, on the corner of Fifth-ave. and Sixty-second-st., and at his country seat, at City Island, he has a magnificent pipe-organ, upon which he entertains his guests. Mr. Belden is still under fifty and a man of enormous objective force and determination.

The gentleman who has charge of musical matters in the Belden family is Mr. Philip Stollewerk.

EMMA THURSBY TALKS.—We reprint part of an interview published in the *Mail and Express*, in which Miss Thursby says:

"I do not see any necessity for going to Europe to cultivate the voice. I learned all that I know about music in the United States, and I am quite certain that we have as fine teachers at home as are to be found anywhere. In my judgment the great difficulty nowadays is not so much any lack of proper instruction as an unwillingness on the part of students to do the necessary hard work. I remember what Strakosch said ten years ago, when he first took charge of me after I left Dr. Taylor's tabernacle. You know the famous impresario speaks very broken English, and, wishing to impress me with a proper earnestness of purpose, he exclaimed one

day: 'Now, if you wants to be a real artist, you cannot be a lady.' Of course, you see what he meant, and I have often laughed over it."

In the old times seven years was not thought too long to spend in studying the scales, and those who aspired to great results went at their work with a seriousness almost unknown to-day. It seems to me, therefore, that the great singers of former generations must have been superior to those of the present. For instance, take Jenny Lind. I happen to know that she studied for ten years under Professor Berg, the great Swedish teacher of that period, and I fancy that she must have understood the real poetry of music as no one does to-day.

I made the acquaintance of Professor Berg last winter when I was in Stockholm. I had been singing at the palace, and in a conversation with the King, his Majesty informed me that Jenny Lind's old teacher was still living in the city, and urged me to call on him. You can imagine how delighted I was to do so, and I assure you I shall never forget that silver-haired veteran, eighty-four years of age, as he talked of his immortal pupil. The very mention of Jenny Lind's name seemed to infuse new vigor into his trembling limbs, and his withered features kindled with a pure enthusiasm as he told the story of that great achievement of his life."

By the way, Jenny Lind is reported as very ill in London.

RUMORS ABOUT KLINDWORTH.—We reproduce the following from the *Mail and Express*:

Mr. Karl Klindworth, until recently conductor of the Berlin Philharmonic Society, has just arrived in New York, with a view of permanently locating as instructor of pianoforte playing and teaching. Mr. Klindworth is the well-known editor of the standard edition of Chopin's compositions, published by Juergenson, of Moscow, and by Bote & Bock in Berlin. He was a pupil of Franz Liszt at Weimar just thirty-five years ago, and a fellow student with Anton Rubinstein, Dr. Hans von Bülow, Joachim Raff and Dr. William Mason. Mr. Klindworth has just paid a visit to the latter, and has proceeded to Boston, whence he will return within a few days to enter upon his new field of activity.

The rumors about Mr. Klindworth are to the effect that he will not reside in this country permanently, but is here on a visit of observation merely.

WHAT HE PLAYED.—At a concert in Moscow, Eugene D'Albert played Beethoven's variations in C minor; the sonata, op. 110; Chopin's polonaise in F sharp minor (op. 44), and the C minor nocturne, op. 48, No. 1; the Chopin waltz, op. 42; the ballade in C minor, and Brahms's variations and fugue on a theme of Hindel. He also played miscellaneous pieces by Rubinstein and Liszt and some of his own compositions. Quite a program.

MARY KREBS WILL PLAY.—Mary Krebs, who is now married, will play at a concert in Dresden on November 4. She will also play at one of Hermann Wolff's concerts in that city, at which Wagner's symphony will be produced.

ABOUT SEMBRICH.—Marcella Sembrich is again in Dresden. She will sing six times in Berlin at the Royal Opera from January 10 to January 30.

D'ALBERT AND THE TAUSIG ARRANGEMENT.—It is announced in Berlin that Eugene D'Albert will play Chopin's E minor concerto, Tausig's arrangement, for the first time in that city, at one of the Bülow Philharmonic concerts. This arrangement of Tausig's is said to have been destroyed by him, as he frequently destroyed his own arrangements of other composer's works. Under the circumstances it seems odd that D'Albert should now profess to have this arrangement, for the score is necessary on account of the innovations Tausig made in it, unless, indeed, Hans von Bülow remembers it, which would not be impossible.

HOW THEIR NAMES ARE SPELLED.—In looking over the programs of the symphony concerts given in St. Petersburg exclusively devoted to Russian composers, we find that the names are excellent evidence of the thoroughly national character of the programs, for, as will be seen, they are Russian, in some cases to distraction. The well-known Russian composer, N. Rimsky-Korsakow, conducted some of these concerts. These are some of the names of the composers whose works were produced: Moussorgsky, Glasunoff, Tschaiakovsky, Borodin, Cui, Balokirew, Sokoloff, Schtschebetscheff (this may strike some of our readers as not quite musical, but that's the way he spells his name). A Mrs. Kamanskaja sang at one of the concerts and Glinka's "Kamarskaja" was among the numbers produced. We must cease here, for this is the last & in our case.

HOME NEWS.

—Miss Amy Fay, of Chicago, was in town last week.

—Karl Klindworth, of Berlin, has arrived in this country.

—Fursch-Madi will probably join Locke's Opera Company.

—Ilma di Murska will be the chief vocal instructor at Mrs. Thurber's conservatory.

—The first Gerster concert will take place at the Metropolitan Opera-House November 10.

—Frederic Archer is at work on a comic opera, the libretto of which is from the pen of Henry Wartheimer.

—Camille Gurys, the Belgian pianist, pupil of Liszt and Dupont, has arrived in this country and will settle in Chicago.

—Camilla Urso will play at the first Philharmonic concert, her selection being the Rubinstein violin concerto. The other numbers of the program are Liszt's "Festklänge," Beethoven's C minor symphony and Wagner's "Eine Faust Overture."

—The Levy Operatic Concert Company has been organized under the management of Maze Edwards. Levy, the cornetist, heads, and is supported by Mrs. Stella Levy, soprano; Lulu Klein, contralto; Enrico Battistini, tenor; Lithgow James, baritone, and Max Hirschfeld, pianist. The tour will begin in the New England States in October.

M. T. N. A.

Preliminary Report of the Program Committee.

THE Music Teachers' National Association, at its annual meeting in Boston, adopted the following resolutions:

SECTION I.—BOARD OF EXAMINERS.

(A) A board of examiners, consisting of three competent musicians, with a fourth to act as alternate, members of the M. T. N. A., shall be elected by this association annually for the examination of all American compositions to be performed before this organization; all the members of the board to be voted for on one ballot, and the election of the board, as well as their relative position, to be decided by a plurality of votes.

(B) Each member of the board of examiners shall independently mark all compositions according to absolute merit, on a scale of 10, except as provided for in Section I., C.

The chairman of the board, upon receipt of a composition conforming to the provisions of Section IV., shall examine it as soon as possible, and send it to the second member of the board, the second member in like manner to the third, and the third to the secretary of the association; and the chairman, second and third members shall respectively retain no composition longer than the first, second and third weeks of April, and upon the completion of their examinations shall send their markings to the secretary.

(C) No member of the board shall mark his own compositions, but they shall be referred to the alternate, who, upon the receipt of such compositions from the secretary, as well as those of any one class between which there is a tie, shall examine and return them to the secretary, with his markings, as soon as possible.

SECTION II.—PROGRAM COMMITTEE.

(A) The program committee shall announce, through an authorized medium, before October 1, what American works will be required, of what classes and how many of each class.

(B) The program committee, upon receiving from the secretary the list of eligible works, with their markings, shall decide upon the compositions to be performed, in the following manner: Those of each class having the highest averages shall be selected for performance, except that not more than two compositions (and these only of different classes) shall be selected bearing the same name and motto, and no composer shall be represented twice to the exclusion of another who has an eligible composition.

If in any year a class has no eligible work the program committee may select the composition of another class that is eligible, or one of the same class that has been successful through competition in a previous year, according to what the interests of the program require; in no other case shall a composition once successful through competition be repeated.

(C) The chairman of the program committee shall send the list of compositions selected to the secretary before the third week in May.

SECTION III.—SECRETARY.

The secretary shall retain the envelopes of competitors, and after all the markings of the board of examiners are received shall immediately compute the averages, send to the alternate those compositions of any one class between which there is a tie, as well as those which have only two markings.

Upon receipt of such compositions, with their markings, from the alternate he shall recompute the averages on these and immediately send to the chairman of the program committee a list of all the compositions which average seven or more, with the computed average, the time required for performance and the fictitious name and motto of each.

Upon receiving the selected list from the chairman of the program committee he shall open the envelopes of successful competitors, inform such competitors of the acceptance of their works, and send all the successful compositions, with the composer's name and address, to the chairman of the program committee; he shall return all unsuccessful compositions, with the corresponding envelopes unopened, to the return address given on the envelopes; and with all compositions that have an average of seven or more he shall send the computed average.

SECTION IV.—COMPETITORS.

(A) Competitors shall send their compositions to the chairman of the board, and at the same time a sealed envelope to the secretary, bearing a fictitious name and motto and return address, and containing the composer's real name; compositions may be sent at any time, but must be in the hands of the chairman of the board before April 1.

(B) Competitors shall prepare their compositions for examination as follows: The composer's name and, in case of a published work, also the publisher's name, and all marks or advertisements of publishers cut out or made illegible.

Each composition shall bear the time required for performance and a fictitious name and motto corresponding to fictitious name and motto on the sealed envelope sent to the secretary.

If any competitor shall in any way intentionally disclose his identity to any member of the board of examiners, he shall have no representation that year.

(C) Competitors can compete in all classes called for, but must use the same fictitious name and motto in all classes.

(D) Competition shall be open to all resident musicians who are members of the M. T. N. A.

The following gentlemen were elected examiners for 1897-8: Calixa Lavallée, Otto Singer, Albert A. Stanley; for alternate, I. H. Beck.

In accordance with the requirements of the resolutions, the

program committee have the honor to make the following report:

An efficient orchestra, chorus, organ, string quartet and solo performers may be depended upon for the performance of American compositions.

The following list of classification may be considered as about the number of composition required for the next concerts:

Of Orchestral music—Three or four Overtures, two or three Symphonic movements, three or four Fantasies.

Of Chorus music with orchestra or piano—Three or four Cantatas or parts of such, one or two Unaccompanied choruses; a few part songs may be received.

Of Solos with orchestra—Two Piano concertos.

Of Chamber music—One String quartet, two Piano trios or duos with strings.

Of Solo music a reasonable number of solos for piano and voice.

One Harp solo or duo with organ.

Competitors should send in their works, with a fictitious name and motto, to Mr. Calixa Lavallée, 156 Tremont-st., Boston, Mass., chairman examining committee, not later than April 1, and at the same time a sealed envelope to the secretary, Mr. H. S. Perkins, 162 State-st., Chicago, Ill., containing the same fictitious name and motto, and also the composer's real name and address.

LOUIS MAAS,	MAX LECKNER, President,
A. R. PARSONS,	H. S. PERKINS, Secretary.
F. W. ROOT,	Members ex-officio.
Program Committee.	

A Letter from Thomas Tapper, Jr.

Boston, September 23, 1887.

Editors Musical Courier:

READ with more than ordinary interest your editorial on "American Music," and if you will allow me space in your columns I would be pleased to say a little apropos of this already much-written-about subject.

The expression "American music" is suggestive of so much that is indefinite, of so much that, as yet, is but an unrealized hope, that one is led to inquire if or not there is a possibility of its existence as a thing as purely "American" as Browning's poetry is purely "English."

That all schools of music are influenced by each other, that they merge into each other is a fact, proved a thousand times over in the history of music. Art is so thoroughly cosmopolitan in its influence, it is so much a matter of the world and so little a matter of a limited locality, that the fusion of national tendencies one into another is but the result of certain existing circumstances. The history of the Old World is our history, but the birth and progress of the Old World are not akin to our birth and progress; for the reason that we, as a people, do not represent the tree itself, but rather a healthy graft that draws its life's blood and shapes its growth in accordance with the nature of the parent stalk.

It is true that development will come to us sooner (in our history) than it has come to nations of the Old World; our literature is a proof of the statement. In music we are younger than in letters; the influence brought to bear upon us is more varied; our connection with European art is becoming more intimate from day to day; we are fast absorbing that which gives color to the art of to-day. One might say that we are learning music as a great object lesson; the serious contemplation of its phases, the study of its tendencies and developments are not yet conceived by us as a nation.

In my opinion three periods will mark the history of music in America. These will merge one into another, but the line of demarcation will be so strong that the time of transition will be ever evident. The first period is that of the charlatan, who appeals financially to the public, and cares nothing for the history that he, as an individual unit, is making. The next period, that which we are gradually entering, is to be the period of scholars. It will be a time when works shall be produced that will prove their authors to be men who have studied deeply into what four hundred years of musical history have brought about. Ideas will come to the composer of this time as thoughts are born to the reader; the text before him is the parent of the thought; and lastly will come the time when the composer will write because he cannot help it; his ideas will not come so much from the suggestions offered to him, but from an impulse to give voice to the sentiments of his own individuality.

It is suggested that we disregard the old masters and depend entirely upon ourselves. What ingratitude to those whose works have been the very means of making possible the existence of our American artists! If one is to be consistent in this, stop at once teaching from the works of the great composers; use nothing but what is American; do your best to blot out the names of all, from Bach to Robert Schumann, and then tell us where your authors learned to write the music of your adoption. Think of what it means to disregard the old masters! One must not use their forms, nor their suggestions, nor their theories. But carefully examine every American work and inform us what it is that gives to go per cent. of them the semblance of being a photograph of something else? What is not worthless is the work of scholars who write as others have written, and who these others are any student of musical history can tell you. The Flemish school may be regarded as the first; it paved the way that led to Bach and his contemporaries. With Bach came that great change that made modern music a possibility; with Bach came the greater perfection in instruments of the piano class; with Bach

came the florescence of polyphonic writing. Bach produced the germ of "form"; he was the greatest innovator of his time; that is why we know more about him than we do about Palestrina, who marked the crowning-point of the schools of the old model system. Very soon after the days of Bach the "Hauptform," as we find it developed in the modern symphony and piano sonata, was produced. Trace back for yourself and find wherein Bach is responsible even for this. Then study the gradual development down to the present time; study and find wherein each composer has been the master to his successor; then collect every scrap of American music and see if it does not carry in every feature the proof of its parentage. But see as well that every fact of history, from Bach to Wagner, is exerting an influence upon us that is gradually forming and giving nourishment to that tender plant we style "an American school."

The story of one man's development is the story of a nation's development. Why did Beethoven become a composer? First, because he was born with something to say; and, secondly, and what is equally as important, because he studied and absorbed all that was anterior to his time. He carried his work onward because he based it on the foundation of what already existed. And this is precisely what we, as a nation, are to do. An American school of music is a possibility, but not at the present time. As yet we are but in our school days. We are just learning to be serious. We are beginning to realize that the term "musician" is suggestive of one thing when applied to an unripe "Mus. Doc." and to something else when we specify Saint-Saëns or Rubinstein by that substantive. The difference is great; we must look out for it. When Europe is eagerly interested in American art progress, when American artists (by birth and training) can gain universal recognition, when our scientific works on music and its kindred topics are eagerly translated into other languages, when our originality is acknowledged to be the outcome of a well-studied progression upon all things past, then we shall be at the entrance of our real musical life; then will musical America be initiated. But never before that time. Until then, we are pupils, good or bad, of the more than three hundred years of musical art life that has preceded us.

Our school will be founded in this way: we must discourage all attempts to render the art a mercantile commodity; we must encourage (as we have begun to do) all composers who write either as the genius or the learned imitator. We must remember that the individual imitates before he originates. So does the nation. Someone must see the way and point it out; as soon as a leader appears he should be recognized and his teachings followed. An army without a leader wins no battles.

Besides composers, we are yet to possess a certain class of writers who will stand to us as Hauptmann, Paul Hindemith, Von Meisinger, Schopenhauer, Spencer, Riemann, Ehlert, Berlioz stand to the world. When we become a musical nation, strictly so called, we will become a learned nation as well. But we must not flatter ourselves that we have already acquired what nothing but time can bring. A certain wise man once wrote: "Cherish the old, but meet the new with a warm heart." It seems that there are those who should remember that we are to "Honor the new and cherish the old with a warm heart."

Very truly,

THOMAS TAPPER, JR.

The Oratorio and Symphony Societies.

WE have received the announcements of the oratorio and symphony societies for the coming season.

The Oratorio Society publishes the scheme of its fifteenth season, which comprises three afternoon public rehearsals and three evening concerts, in the Metropolitan Opera-House, under the direction of Mr. Walter Damrosch. The works to be performed will be, at the first concert, Mozart's "Requiem Mass" and the third part of "Faust," by Schumann. At the second concert "The Messiah" will be given, and at the third the "St. Matthew Passion" of Bach. The dates of the concerts are December 1 and 29 and March 1. The rehearsals are on the afternoons next preceding the dates of the concerts.

Subscribers of the last season who wish to retain their seats can secure them at the ticket office of the Metropolitan Opera-House from Monday, October 24, to Saturday, October 29, inclusive. After the latter date all unclaimed seats will be offered to new subscribers. The general sale of season tickets will commence on Tuesday, November 1.

The Symphony Society will give, as usual, six afternoon public rehearsals and six evening concerts also, at the Metropolitan Opera-House, under the direction of Mr. Walter Damrosch. The dates fixed are Saturdays, November 5 and 26, December 17, January 7 and 28 and February 25. The rehearsals, as usual, are on the Fridays next before these dates.

Among the orchestral works to be produced are Beethoven's symphonies Nos. 1, 5 and 7, Brahms' No. 3 (first time by the society), D'Albert's No. 1 (new), Saint-Saëns's No. 2, Sgambati's No. 2 (new), and probably Mr. Villiers Stanford's new Irish symphony. Among miscellaneous compositions are selections from Beethoven's "Prometheus," Bazzini's "King Lear" overture, selections from Berlioz's "Lelia" and his "Corsair" overture, a new tersetto of Dvorák and his "Husitska" overture, Edmund Lalo's "Namouna" (new), the ballet music from Mozart's "Idomeneo" and Smetana's "Overture to a Comedy" (new).

Subscribers of last year can retain their seats on application at the ticket office of the Metropolitan Opera-House from Monday, October 10, to Saturday, October 15, inclusive. After the latter date all unclaimed seats will be offered to new subscribers.

The general sale of season tickets for either concerts or public rehearsals will begin on Tuesday, October 18.

Mr. Walter Damrosch announces that on the Wednesdays next before the dates of the rehearsals he will deliver afternoon lectures in the assembly rooms of the Opera-House, on which occasion he will explain and illustrate at the piano the most important compositions, old and new, on the program of each concert.

Music in Toledo.

TOLEDO, Ohio, September 14.

I CERTAINLY owe you an apology for my long and persistent silence, but in extenuation of my negligence desire to say that very little of musical interest has occurred here, save, perhaps, the performances of the Wilbur Opera Company, who played at Presque Isle, Toledo's favorite summer resort, during the long summer season and closing their engagement August 27. They played the following operas: "Three Jack Cloaks," "Two Vagabonds," "Fra Diavolo," "Pinafore" and others. The lofty and cool opera-house built on the island this spring has a seating capacity of about three thousand people. The performances, most of which were decidedly summery, suited to the season, were greatly appreciated, however, since the admission, including reserved seats, was only 30 cents.

A number of well-known Toledo people, becoming fascinated with stage life and convinced by unmistakable signs of talent for the stage, have joined the company, Bert St. John being one of the number, there being seven in all. Bert is a success, however, playing some of the leading parts after a week's engagement and with immense success.

On September 8 a testimonial concert was tendered Miss Rosa Clouse at Wheeler's Opera-House, and her numerous friends made every effort to make it a success, financially as well as musically, and I am glad to note that it was a success, there being about six hundred people present. The program was well rendered and enjoyed by all who were present. The well-known ladies and gentlemen who had kindly tendered their services were Mrs. Marie Gibbons, Miss Leonore K. Sherwood, Mr. H. F. Stow and Fred. Seubert, vocal; Messrs. Charles, Fred. and George Doolittle and J. A. Demuth, string quartet; Rudolph Brand and Arthur Frost, violinists; Miss Rose Clouse, Theo. Ecker and John Clouse, Jr., pianists.

The concert was given in the event of Miss Clouse's departure for Europe to further pursue her musical studies. Miss Clouse has made hosts of friends throughout the city, where she has lived all her life and given her entire attention to the study and instruction of music. During the past two years Miss Clouse held the position of organist in Trinity Church, which place she filled to the entire satisfaction of the church. Her friends, as well as her numerous pupils, wish her a hearty success abroad, which she certainly deserves, as she has always borne herself in a modest, unpretentious and pleasant manner toward all who know her, leaving it to the fruit of her untiring efforts and ability to make her as prominent as she is in Toledo. Miss Clouse, until recently, was the pupil of Mr. L. Mathias, Toledo's veteran music teacher, who is very proud of his young pupil. H. E.

Musical Items.

—Emanuel Moor will give four piano recitals this season and one concert with orchestra.

—Anton Strelezki played a piano recital at Erie on Monday night and at Buffalo last night.

—Helen Dudley Campbell will be the contralto of the Boston Ideal Opera Company this season.

—Wm. H. Sherwood has arranged Kelly's Gaelic march from the "Macbeth" music for piano.

—Timothy Adamowski, the violinist, will not return to the United States this year. He has accepted European engagements.

—Carl Faeltel announces four piano recitals at the Meionaon, Boston, to take place on the afternoons of October 24, November 7 and 21 and December 5.

—Only 24,600 marks (about \$6,000) having been collected for the Abt memorial at Braunschweig, the committee having the matter in charge has decided not to take into consideration any design for a life-size figure.

—Teresa Carreno informs us that she is arranging to give a series of concerts in New York and other cities, and that her future residence will be in this city. Her return from South America was announced in this paper some weeks since.

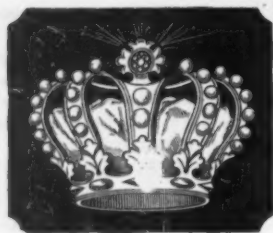
—The Montague-Turner English Operatic Concert Company has been organized, with Annis Montague, soprano, Helen Norman, contralto, and Charles Turner, tenor. The opening night will be at Marion, Ohio, October 4.

—The concerts of the Boston Symphony orchestra begin on Saturday, October 15, and will take place every Saturday evening at Music Hall (public rehearsal on each preceding Friday afternoon) until April 21, 1888. The following Saturdays are omitted: December 17, January 14, February 11 and March 17.

—The dates of the Boston Händel and Haydn Society for the coming season are December 25, "Messiah"; January 29, Berlioz's "Te Deum" and Paine's "Nativity"; afternoon of March 14, Bach's "Passion Music," and April 1, Easter Sunday evening, Händel's "Judas Maccabeus." Mr. Zerrahn will conduct as usual.

—The dates of the four concerts of the Philharmonic Club at Chickering Hall for the coming season are: November 23, January 3, February 7 and March 6. Three sextets dedicated to the club and still in MS. will be performed this season. One is by Gernsheim, the other by Arnold Krug, and the third by Robert Fuchs.

—The Berlin Philharmonic Chorus Society, conducted by Siegfried Ochs, will produce this season at its first concert Götz's "Nänie," Godard's "Diana" and Mendelssohn's "Walpurgisnacht." At its second concert Bach's "Lucas Passion-music," recently published by Breitkopf & Härtel, will be given, and at the third concert, which will be conducted by Bülow, either Berlioz's "Romeo and Juliet" or Beethoven's Ninth Symphony will be given.



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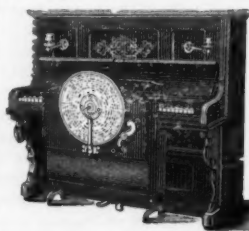
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ESTABLISHED JANUARY, 1880.

No. 398.

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NEW YORK, WEDNESDAY, SEPTEMBER 28 1887.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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"FREUND STATEMENTS."

IT is very rarely the case that I sign my name to an article in this paper; my name is at the head of the paper, and I cannot see why I should put it at the foot of articles in these columns. Only in exceptional instances like the present it suits me to speak in the first person, and the reason will become obvious when this article is read. During the past few months, Mr. John C. Freund, who has for the fourth or fifth time returned to music-trade journalism to save the trade from the destruction which his absence made imminent, has seen fit to publish a series of absolute falsehoods about me personally and about THE MUSICAL COURIER, each of which could have been refuted without trouble had it been of sufficient importance. I deemed it proper not to regale the trade with a repetition of Freund's lies, knowing that his natural evolution would be productive of many more, and patiently awaited the time when I could conclusively show by cumulative methods that Freund will print anything, whether true or not, to serve his purpose. I therefore present to the readers of THE MUSICAL COURIER the deadly parallel column, in which on one side I shall publish "Freund Statements" and on the other the "Truth."

No. 1.

FREUND'S STATEMENT.

In Freund's paper of September 24, page 253, he says that "last week" he stated that certain firms "had followed the example of Haines Brothers" in refusing to advertise in THE MUSICAL COURIER, on the ground that it was a disreputable sheet. Freund had repeatedly made this same statement in his paper during the past month. See September 10, page 217. "Quite recently several firms have transferred their patronage from THE MUSICAL COURIER to the *Musicalian*," "Messrs. Haines Brothers were the first to put down their foot, and may be regarded as the leaders of the movement," &c.

THE TRUTH.

On September 1 I received from Haines Brothers a note, written on the back of an advertisement, which said: "Will you kindly send word, at your convenience, to Haines Brothers what will be the lowest price you will insert this card, same size, in your paper for four months, September 1 to January 1." The correspondence that followed, now in my possession, is signed by the late Mr. Francis W. Haines, and is open to inspection. It was conducted in an amicable, business-like manner.

No. 2.

FREUND'S STATEMENT.

Freund stated frequently that Story & Clark, of Chicago, had followed Haines Brothers' example and refused to advertise with me. See Freund's paper, September 10, page 217, first column: "As a protest against the scurrilous attacks of THE MUSICAL COURIER on Mr. W. W. Kimball, of Chicago, Messrs. Story & Clark have refused point-blank to advertise in that paper."

THE TRUTH.

Since the organization of the firm of Story & Clark this paper has never had a transaction with that house until now. With this issue of THE MUSICAL COURIER begins the first insertion of an annual advertisement of Messrs. Story & Clark, containing their latest cut. See advertisement.

No. 3.

FREUND'S STATEMENT.

Freund's paper of September 20, page 217, bottom of first column, says: "Messrs. Bush & Co., the manufacturers of pianos in Chicago, will withdraw their card from THE MUSICAL COURIER as a protest against the attacks on Haines Brothers."

THE TRUTH.

Messrs. Bush & Co., of Chicago, will continue their card right along.

No. 4.

FREUND'S STATEMENT.

Freund's paper of September 24, page 250, first column, in referring to the engagement of the youthful pianist, Joseph Hofmann, says that THE MUSICAL COURIER stated what piano would be used by Hofmann on his tour in this country "before it had been definitely settled."

THE TRUTH.

As I never engage in negotiations between managers and piano firms, and as it is a matter of indifference to me, so long as an artist or a prodigy plays on one of the first-class American pianos, I could not and did not make the statement attributed to this paper. See the files.

No. 5.

FREUND'S STATEMENT.

Freund's paper of September 10, page 217, second column, states: "As regards Mr. Blumenberg's boasted position and influence, we have it on the authority of one of the most respected piano makers in Boston that, at the Indianapolis convention, Mr. Calixa Lavallée would have been re-elected president of the association, as he was very popular, had it not been that Mr. Blumenberg championed his cause. Thereupon Mr. Lavallée was immediately set aside."

THE TRUTH.

The committee on nominations at the M. T. N. A. meeting, held at Indianapolis, July 8, reported Calixa Lavallée as the unanimous choice for president to succeed himself. The announcement was received with tremendous applause. Mr. Lavallée, who was too ill to attend the meetings, occupying at the time a sick-chamber at Indianapolis, refused to accept and requested the name of Max Leckner to be substituted in place of his own. The committee announced this to the association, and Mr. Leckner was elected president. Mr. Lavallée was subsequently elected chairman of the most important committee, and never knew anything of it until hours after his election. See MUSICAL COURIER, July 13, page 19, third column.

No. 6.

FREUND'S STATEMENT.

Freund's paper of September 10, page 213, first column, refers to "the scurrilous attacks made upon Mr. Alexander Lambert" for some time past in columns of THE MUSICAL COURIER.

THE TRUTH.

398 numbers of THE MUSICAL COURIER, which means 398 consecutive weeks, or in other words, nearly eight years of continuous publication, are at the service of anyone to show that there never was a scurrilous attack printed in this paper against Mr. Alexander Lambert, no matter what manufacture of pianos he played.

No. 7.

FREUND'S STATEMENT.

Freund's paper of July 16, page 57, first column stated: "Otto Floersheim left for Europe last Saturday. It is understood that if Mr. Floersheim can dispose of his interest in THE MUSICAL COURIER he will not return. Mr. Floersheim is thoroughly sick and tired of his partner, Blumenberg."

THE TRUTH.

Otto Floersheim went to Europe as he does every year, and he will go next year to the Bayreuth Festival. His presence in the musical centres of Europe has given this paper unusual prestige on the other side. He is on the steamship Rotterdam, due here within a few hours, when he will resume his own post on this paper as one of the leading musical critics and musical litterateurs of America.

Etc., etc., ad infinitum, ad nauseam.

It will be seen that Freund is absolutely reckless in his "statements," which he forwards weekly to his readers with the expectation that they will accept what he says as the truth. As a matter of course, the above parallel column discloses a state of affairs which renders it necessary for the members of the music trade to exercise more than their past caution in accepting anything from the lips or pen of John C. Freund.

In his last paper he threatens to again transfer his attacks upon me from questions affecting my business to questions affecting my private life, in retaliation for what he terms attacks made upon his private character by me. I have never sullied the pages of THE MUSICAL COURIER with any accounts of Mr. Freund's private history. I have referred to him occasionally in his capacity as a professional individual. I have called attention to the fact that he failed as a playwright. Was that an attack upon his private life or character? I have repeated the tale of his woeful failure as an actor. Was that intruding upon his personal matters? I have stated that he failed as a lecturer. Was such a statement not a record of a public fact? I have printed that he repeatedly and regularly failed as a newspaper man. Is that not a statement which enters into the public life of Mr. Freund? What is there personal in all this, except the inevitable necessity, or rather compulsion, of joining the terms "Freund" and "failure." Even in the management of such stars as Janisch and Bancroft Mr. Freund failed ignominiously—no, gloriously.

His private life has, in consequence of all these failures, never been of sufficient interest to me to investigate, although interesting episodes in it are constantly brought to my knowledge. I have never considered Mr. Freund a legitimate contemporary, for his lack of stability as a newspaper man never warranted any recognition on my part, especially as this was fortified by his periodical appearance and disappearance from the music-trade field.

It will be seen therefore that I only referred to Mr. Freund as a man in businesses, not as a private character. Any effort on his part to plead that he is "again attacked" and to pose in the role of a martyr must become ludicrous and will display him more in the role of a clown than that of a martyr, which under no circumstances he ever could become, as he does not possess that one great element of the martyr—moral courage.

MARC A. BLUMENBERG.

THE McEWEN AFFAIR.

MR. RUFUS W. BLAKE, of the Sterling Company, Derby, Conn., made an arrangement with the McEwen Company last Friday, on the strength of which he received \$12,000 cash and \$42,000 in leases and notes to offset the indebtedness of the company to the Sterling Company. The McEwen Company is entitled to \$12,000 of this \$42,000 in equity. This arranges the affairs of the Sterling Company with the McEwen Company, which will soon go into liquidation.

Mr. E. H. McEwen will continue at No. 9 West Fourteenth-st., and no doubt will make some arrangements to represent the interests of the Sterling Company in this vicinity.

THE circular which the Bridgeport Organ Company, of Bridgeport, Conn., is sending indiscriminately all over the land, with the "Confidential, Sample" price stamped on it in red ink, is just the thing to kill the organ trade. As this, however, is a free country there is no way to stop these people from doing their business just as they please.

THE "confined atmosphere of the salesroom" seems to have choked Brother Fox of the Chicago *Mendicant* to such an extent that the latest number of his intellectual paradox ceased to refer to the question and makes him appear like an asphyxiated donkey. As that is his normal condition Brother Fox need not complain. The next time he attempts to explain the "amenities of journalism" the coroner will hold an inquest over his remains.

THE most artistic piano-case workmanship we have lately seen is at the warerooms of Messrs. Decker Brothers, on Union-sq., in the shape of a beautiful old-oak upright of the French Renaissance order, made of solid oak, with hand carvings of elegant design and finish. Messrs. Decker Brothers are about putting a number of these attractive old-oak cases on sale and we would advise purchasers to examine in detail the exquisite workmanship and skillful labor put upon these cases. The tone of the instruments we examined was delightful in its purity and brilliancy and sympathetic throughout the scale, a genuine Decker Brothers' tone of a quality which has made these instruments famous the world over.

THE strike of the varnishers at the factory of J. & C. Fischer should be settled by the employment of young men who should be instructed in the so-called mysteries of varnishing, which they could solve in one week. Any human being with common sense can in a short time become a varnisher, for there is no tinge of skilled labor in that part of the varnishers' trade known as a "rubbing." Polishers and flowing men are more skilled, and yet any varnisher who has learned "rubbing" can in a week become a satisfactory "flower."

It is therefore absurd to listen for one moment to the absurd demand of the varnishers, who now ask for eight hours' work on Saturday, together with an advance of \$1 per week per man.

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IN view of the latest developments in the affairs of the defunct Colby-Duncan Company, it is about time to cease mincing matters by giving expression to a universal opinion of the piano trade on the subject of this lamentable failure, unless, indeed, the failure be viewed as a blessing.

Mr. C. C. Colby is looked upon as the chief cancer found during this pianistic autopsy, which has resulted in exposing a state of affairs in the body mercantile that proves that an early dissolution would have been inevitable, even if the financial low pressure of the past month had not accelerated the disease. For last Thursday afternoon a meeting was called and held, chiefly for the purpose of securing the views of Mr. C. E. Lydecker, an attorney of this city, and, like all the affairs of Colby, Duncan & Co., this latest one is surrounded by the same mystery and misinformation that characterized the proceedings of the company before it passed into the hands of the receiver. We have no hesitation in stating that Mr. C. C. Colby is generally looked upon as the chief offender in this whole Colby-Duncan conspiracy. Nothing that has yet been performed in the piano trade in this city under the semblance of respectability savors so much of hypocrisy and false pretense as the transactions in which Mr. Colby has been identified ever since he assumed to conduct the affairs of Colby, Duncan & Co. He inaugurated a system of sham transactions and fictitious finance which, for the time being, demoralized the piano trade and from the effects of which it will be impossible to recover for months to come.

He traveled over the length and breadth of this land (on a pass of the *American Art (?) Journal*, representing himself as its editor, as he happens to be the father-in-law of Thoms, who is one of the owners of the sheet), and wherever he could induce a firm to take his pianos he arranged a system of draft and note exchange, which made it impossible for legitimate concerns to compete with him.

Let us give some extracts from a letter written by the wife of a dealer, who is a man who never permitted his note to go to protest; who never asked for a renewal; who never bought a dollar's worth of pianos or organs beyond the natural demand; an honest man; a man who was on the high road to success, for the reason that he conducted his business on a rational and mercantile basis, and a man who is now in sore distress because of his relations with the Colby & Duncan concern—and he is not the only one. This lady, the wife of the dealer, writes:

Mr. Colby should be exposed instead of being upheld. Let me tell you that more than a year ago Mr. Colby, in order that my husband should take large numbers of his pianos, plausibly represented the perfect safety with which this could be done, as follows: He said, "I will give you credit for \$30,000; when the notes come due all you have to do is to pay one-third of their value, unless you wish to do otherwise." My husband would never have dreamed of proposing such a method of transaction, but Mr. Colby always assured my husband of the perfect safety to him if he could only make good sales. My husband never asked any favor of the house, but, on the contrary, that firm, by plausible representations, by eloquent words, urged him to go deeper and deeper into what they well knew would be disastrous to him and to all those to whom they offered the same terms who accepted them. As a proof that this was a dastardly plot to widen the field of their trade, they now state that their assets are three times the amount due them by the unfortunate persons whom they decoyed. Just think that all the time this firm knew well that their assets were sufficiently large to meet demands they, in order to increase their capital, shaved my husband's notes repeatedly and systematically, never telling him one word whereby he might have understood that if their affairs were critical he must not operate in the same manner, but either pay his notes as they came due in total sum, or not order so many pianos. But being most wicked and designing this firm said nothing; only on the very day they placed their affairs in the hands of a receiver did they write announcing their suspension.

This firm, having decoyed their agents into deep water, now endeavor to make the world believe that they have been victimized by their own liberal, good nature, and that their embarrassment springs from the reckless disregard of those whose paper they were subsisting on. * * *

This letter gives a terse explanation and an illustration of the Colby system of introducing and pushing the Colby pianos, no matter under what name he sold them. Neither Mr. Christie nor Mr. Duncan had much knowledge of the true manner in and by which Colby drove the business up to its high tension, for the one was utilized for the manufacturing department and the other for miscellaneous work. Mr. Colby was the man who gave the elaborate statements now known to the trade to the commercial agencies; Mr. Colby was the

man who made it appear to his present merchandise creditors that the company was worth anywhere from \$25,000 to \$100,000 above their liabilities. Mr. Colby was the man who went on the road and arranged the now well-known consignment accommodation note system, which, had it lasted twelve months longer, would have ended so disastrously and would have drawn so many firms down into destruction that the present failure sinks into insignificance by comparison. Mr. Colby was the man who induced Petersen, of St. Paul, to exchange his Florida orange grove for stock in the Colby-Duncan concern at a time just a few days before the collapse, and when Colby must have known that a refusal of discount would be fatal to his concern, as it was.

And now, we ask, what is going to be the result of this receivership? Mr. Williams will, like all receivers, get 5 per cent. on every dollar that is received and paid out during his incumbency. This may net him a good sum, but we ask him to consider the fact that he is in the lumber business, and has many customers among the piano manufacturers of this and other cities who will not feel disposed to continue their patronage when they find him actively engaged in running an opposition piano business, and that he is at present doing this cannot be controverted. He is buying new material, making new pianos, conducting a wholesale piano business, and placing himself in active competition with the very firms who are his choicest patrons. How long will they endure this? We venture to say that their patience will not last many weeks longer, for already we hear mutterings of disapproval.

Why propagate this sham affair any longer? Take stock, announce the sale and get rid of this Colby-Duncan cancer, and thereby give the legitimate piano manufacturers an opportunity to do a healthy fall and winter trade, without the competition of 1,200 pianos now in course of construction, and probably double or triple the number in addition which Mr. Receiver intends putting on the market under the Mephistophelian advice of Mr. Colby, who knows outlets for them.

It is about time to call a halt here and end this farce. Yesterday we received a letter from a Southern house in which inquiry was made how Colby & Duncan pianos could be purchased for cash, and this is only one indication of the anxiety on the part of dealers to get a hold of Mr. Colby's bargains.

Once more we say that this continued manufacture of Colby & Duncan pianos must cease, and with it the bad influence of Mr. Colby on the piano industry of this country. We appeal to supply houses to stop their dealings with the concern or cease dealing with the legitimate trade.

ALFRED DOLGE AND THE AMERICAN SOCIAL SCIENCE ASSOCIATION.

IN our issue of August 31 we published the following information:

AMERICAN SOCIAL SCIENCE ASSOCIATION,
CONCORD, MASS., August 16, 1887.

Mr. Alfred Dolge, Dolgeville, N. Y.:

DEAR SIR—Several members of the council of the association have read your speech to your workmen six months ago, and are so much interested in it that they desire me to invite you to take part in the discussion of "Profit Sharing," which will occur at our meeting in Saratoga on the 9th of September, as shown in the inclosed circular. Your method of sharing profits is peculiar, and we should be glad to hear from you at that time how it works. You may address me in reply as follows: "F. B. Sanborn, Omaha, Neb.," for I shall be in that city from the 24th to the 31st, attending the National Conference of Charities. Yours very truly,

F. B. SANBORN, General Secretary.

P. S.—A printed copy of your speech sent to me in Concord would gratify me. I mail you our latest publication.

The American Social Science Association is a representative institution, performing in its important sphere functions that have a powerful bearing upon our national development. The president is Hon. Carroll D. Wright, the United States Commissioner of Labor, and among its vice-presidents are Theodore D. Woolsey, of Yale; Henry Villard, New York, and Daniel C. Gilman, Baltimore, while its directors' list contains such names as Dorman B. Eaton, Horace White, of the *Evening Post*, T. Wentworth Higginson and George W. Cable. Controller of the Treasury Trenholm is also a member. It is probable that Mr. Dolge will address the Saratoga meeting.

The meeting took place at Saratoga on September 9, but Mr. Dolge was unable to attend. We quote from a report of the meeting the following:

A very interesting account was given by Professor Harris of the industrial village of Alfred Dolge, in Herkimer County, N. Y., containing 1,300 inhabitants, named Dolgeville, and some miles from any railroad station. In this new community, built up mainly by the energy, invention and good sense of Mr. Dolge, who is a German about forty years old—penniless when he came to America twenty years ago, but

now rich and a captain of industry—schools are supported by the contributions and the voluntary taxation of the workmen in town meeting, and a system of life and accident insurance and retiring pensions has been begun by the employer. This is not "profit sharing" in the technical sense, but in a letter to the Social Science Association Mr. Dolge says:

I have no method of profit sharing in my establishment, but try, as near as I can, to pay each man his earned share of the increased value of the goods manufactured or sold. For me there never was such a thing as "profit"—only earnings. If, by reason of a superior knowledge of his business, a man can sell goods at a higher price, or manufacture them at a less price than his competitors, he does not make a larger profit, but earns better wages for work better done. The same remark applies to the workman in the mill. I am simply doing, under the present conditions, what I can to elevate my workmen; and in my dealings with them I have come to the conclusion that evils must be taken by the root. By securing, first of all, good schools and very good education for the poor, in order to enable the workman to understand and comprehend his position—then profit sharing, or, as I would call it, proper and just distribution of earnings, will be possible, and not before.

Mr. Dolge's position is not only original, but also decidedly novel, appealing to the investigating spirit of modern economists, who will find in his proposition a great deal of food for thought. The exact boundary where earnings cease and profits begin could be ascertained by extending an illustration made by Mr. Dolge, in which he designated as a profit that sum received, for instance, in return for an investment in a lottery ticket, which draws a prize larger than the sum invested. That is a profit and not an earning. The subject is not only interesting, but of vast importance, and what constitutes earnings in contradistinction to profits should be clearly elucidated, as it no doubt now will.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, September 24, 1887.

THE fall trade has really opened well; business in all branches of the music trade has taken a start which is very gratifying to the dealers. The only other feature of interest at present is the affair of Messrs. N. A. Cross & Co., and we are assured at headquarters that they will now open on Monday next, the 26th inst., and indeed everyone will be very glad to have them do so and avoid a sale which would, temporarily at least, be more or less harmful in its effects on all the retailers.

Messrs. Estey & Camp are enjoying their share of the present renewal of business, and as a successful merchant Mr. Camp's ideas on how to conduct and how not to manage a business would prove invaluable to an inexperienced or young man just starting in business. Their beautiful warerooms are just now decorated with a \$20,000 picture by Strait, which gives a view of the Mountain of the Holy Cross in Colorado.

We hear from Mr. Joseph Shoninger that his brother, Mr. Simon Shoninger, has arrived home from a five months' European trip. As an evidence of the large trade enjoyed by the B. Shoninger Company, they received orders one day this week from Yokohama, Japan; Australia; Liverpool, England, and several points in the United States.

The Kimball Company will open a branch in Minneapolis, Minn., under the management of Samuel Ravenbush.

Mr. Frank Young has removed his publishing house from Amboy, Ill., to this city, and is located at 243 State-st. Associated with him in the future will be Mr. Woody, formerly with the Chicago Music Company, and the firm-name will be Young & Woody. They are large publishers of band music, and it is their intention to carry a full line of musical merchandise.

Mr. N. K. Campbell, of Winfield, Kan., organ dealer, has given a chattel mortgage for a small sum.

Mr. J. R. Mason, the manager for the Sterling Company, made a flying visit to St. Paul and Minneapolis this week. He sold a fine bill of goods there. The Sterling piano now commands a good trade wherever it is introduced.

The Weber house are doing an excellent trade. Mr. Drummond, whose word is his bond, says he is extremely well pleased with the demand now and the outlook for the future.

Mr. Hampton L. Story, of San Diego, Cal., and of Messrs. Story & Clark, of this city, paid a short visit to Chicago, and is now in New York.

Mr. J. B. Cornwall, of the Cornwall & Patterson Manufacturing Company, of Bridgeport, Conn., is visiting the Western piano and organ manufacturers.

—The executive committee of the Board of Trade of Athol, Mass., held a meeting on the evening of September 23, and voted unanimously to raise money for the starting of a new enterprise in that town, to consist of the manufacture of piano cases. The firm that will engage in the business consists of H. S. Goddard, of Athol, and Robert Manning, of Erving. Mr. Manning has had for 14 years charge of J. E. Stone's piano manufactory, in Erving, and has been employed for 25 years in the manufacture of pianos and piano cases.

—Messrs. Dyer & Hughes, of Foxcroft, Me., who have been in the reed-organ trade since 1866, have had a remarkably prosperous year thus far in 1887.

Union of Music and War.

GEORGE H. CHICKERING'S DAUGHTER MARRIED TO A BRITISH ARMY OFFICER.

BOSTON, September 22.

THE first society wedding of the early autumn season was that of Miss Mary Chickering, younger daughter of George H. Chickering, of the celebrated piano house, and Lieut. John Fitzherbert Vernon Ruxton, eldest son of William Ruxton, of Ardee House, Ardee, Ireland. The ceremony took place at Trinity Church at noon, the Rev. Phillips Brooks officiating.

The bride, who is an exceedingly pretty and graceful girl of twenty, with dark-brown hair and eyes, rich coloring and a beautifully rounded figure, was given away by her father. She wore a dress designed and made by Parcher, as was all her elaborate trousseau, and it was perfect in every detail. The groom, who is a fine, manly looking fellow, straight as an arrow, is twenty-four years old. He wore his full Royal Artillery uniform, green and black, with silver cord, top-boots and spurs. It was brilliant in coloring and contrasted most effectively with the pure white dress of the bride.

Later in the day the young couple left for New York, where they will attend the yacht races and return the following week, and sail for Ireland October 20. Lieutenant Ruxton holds a commission in a regiment of Royal Artillery now stationed at Gibraltar, but being attached as adjutant to the battalion of Home Reserves he is now enjoying a five years' leave of absence from active duty. The young couple expect to return again in the spring and will divide the time of Lieutenant Ruxton's home station pretty equally between Europe and the United States.

The veil worn by the bride has a most interesting history. It first adorned the head of Lady Cork on her wedding day. She gave it to the groom's mother for her wedding, and Lady Hume, the groom's aunt, also wore it at her marriage, and now the son brings it over with his mother's blessing and a loving message for his bride. After the ceremony it is to be sent back to Ireland to be worn by Lieutenant Ruxton's sister, whose marriage takes place October 25, at Ardee House. It is a beautiful piece of old Irish point.

The best man was Edgar A. P. Newcomb, the architect. There were four ushers—Gordon Prince, Dr. George Haven, George Fred. Williams and H. S. Hall.—*New York World*, September 23, 1887.

From the Pacific.

SACRAMENTO, Cal., September 11, 1887.

CALIFORNIA, and especially Southern California, is now in the throes of the great real-estate boom excitement—a craze, while at bottom of good merit and foundation, which is yet the greatest craze known to modern history; all other crazes and excitements pale before this most gigantic of all modern gambling schemes, for ingenious man has taken advantage of the beautiful climate of California, and as of old the Jews turned their glorious temple into a vast broker shop, so have the modern real-estate dealers turned this beautiful country, which nature has so richly endowed with all the gifts in her power, into a vast gambling hell. All business, of course, suffers under this gigantic mania. While dining, in the cars, in your bedroom, or at all other imaginary places, a real-estate advertisement stares you in the face. Groceries, harness shops, drug stores, banks and other places of business, where a space large enough to place a desk could be squeezed out, are occupied by some real-estate broker;

all the talk is lots, lots, lots! Of course the music business had to succumb to the general craze, and many of the leading music dealers get pianos and lots gloriously mixed up and in a number of the stores the customary real-estate office greets the visitor on entering. However, volumes would not suffice to tell the story of this greatest of humbugs, and I will therefore leave the boom, real estate and real-estate brokers, and give my observations on the California music trade, beginning at the southern end of the State, going northward, stopping at the principal cities and a few others.

San Diego is the farthest south in the State of California, being only about fifteen miles from the Mexican border, situated on a beautiful bay and at the mouth of the San Diego River. As usual with these ancient California places, after the Eastern immigrant has come, there is an old town and a new town, the old town having been founded by the Spanish missionaries in the sixteenth century, who established missions in different places, naming them after their favorite saints. The new town is about three miles from the old, and solidly built up, as all modern American towns usually are. The music trade here is somewhat distributed over the town. On Sixth-st. we find the oldest establishment, Blackmer & Co., formerly Story, Blackmer & Schneider, Mr. Story, of the Story & Clark Organ Company, Chicago, being still the Co. in this establishment. They have the Steinway, Haines, Boardman & Gray and Pease pianos, and, of course, the Story & Clark organ. Their store is extremely neat and well stocked, and, as Mr. Blockmer told me, has enjoyed a thriving business. Immediately next door, in the same building, is Herbert A. Chase, who but recently entered in the music business, but keeps a very pleasant store in a very creditable manner, arranged very neatly and stocked amply. He has for pianos the Decker Brothers, Henry F. Miller, Bradbury and Krakauer; for organs, Mason & Hamlin and Loring & Blake. E. G. Buell, who has been in business here for some time, has the Weber and Peck pianos and several nondescript organs.

G. M. Lenz, who combines a music store with a photograph gallery, on Fifth-st., has the Bauer piano, also some other unimportant pianos and the Kimball organs.

All report business under the circumstances good, for of course everybody who can "scare up" a few dollars invests in real estate or more so in climate.

San Bernardino, also an ancient town with modern American acquisitions, has a music store, Messrs. Clark & Vale, Mr. Clark being the same who is interested in the firm of Bartlett Brothers & Clark, at Los Angeles; also in the Knight-McClure Music Company, of Denver. They keep Weber, Wheelock and Colby & Duncan (Christie) pianos, and the Estey, Clough & Warren and Earhuff organs. They occupy a small frame building and seem to be very much cramped for room; they tell me that the climate cranks have run up rents so enormously that no legitimate business can stand it.

Messrs. Hughes & Craven keep miscellaneous pianos and organs.

Riverside, of orange fame, is superb, quite modern, very romantic, and has a vast orange grove ten miles square.

Messrs. Cundiff Brothers have the Gabler pianos, and seem to be doing a good business.

Will continue California in my next, otherwise this letter would become too long. P. P.

Dissolution of Copartnership.

JAMESTOWN, N. Y., September 10, 1887.

NOTICE is hereby given that the copartnership heretofore existing between C. A. Ahlstrom, John Lund, J. N. Wiborg and M. N. Ahlstrom, under the name and style of C. A. Ahlstrom & Co., has this day been dissolved by mutual consent.

C. A. Ahlstrom assumes and will pay all existing indebtedness, will collect all bills and accounts receivable, and will generally liquidate all affairs of the late firm.

Mr. C. A. Ahlstrom has the pleasure to announce that he will continue the business formerly carried on by C. A. Ahlstrom & Co. at the same place, and respectfully solicits a continuance of the patronage of his friends and customers.

C. A. AHLSTROM,

Nos. 112 and 114 East Second-st.

The report of the musical examination of the Society of Arts in London discloses some remarkably confused answers to very simple questions. Purcell, according to one student, was a German born "somewhere in the nineteenth century." Another student states, with more precision, that Purcell lived between the years 1817 and 1846, adding that he composed "The Woman of Samaria," and "transposed plain song from tenor to bass." Of Bach it is said that he was "born 1756 and died 1880," and that "his fame rests on his passions." He is, moreover, described as the "founder of the Thames school, Lipsic," composer of "The Seasons," and "a celebrated composer of opera comique." The last phrase suggests that the unhappy student may have been mixing up Bach with Offenbach. Then he seems to confound Bach with Walter Bache, and thereupon makes him a pianist. But pianoforte playing reminds us of Schumann, of whom we are told that "having gone through an operation for one of his fingers, he turned his attention to composition." Gounod is set down as "rather a modern musician," who wrote besides "Faust," "Othello" and the "Three Holy Children." In answer to an inquiry as to who composed the "Nozze di Figaro," the names are given of Donizetti, William Sterndale, Bennett, "Gonod," and "Sir Mickall Costa." Mozart is credited with "Lieder Ohne Worte" in one examination paper, also "Don Pasquale," "Don Giovanna," the "Zauberflöte," and "Feuges." The Requiem was the crowning glory of his "marvelous career." Mozart's birth seems to have been to the puzzled students an incomprehensible mystery. According to one of them he died in 1659, but was not born until 1795. Another declares that he was born in 1756, "at a very early age." Well may the examiner observe that these things show "want of proper training, want of revision of teaching, besides the use of indifferent text-books." The young musicians may also be said to have been a little wanting in ordinary intelligence. The Italian equivalent for "very fast" is said to be "fastissimo."

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LETTER FROM THE WHITE HOUSE.

EXECUTIVE MANSION,
Washington, D. C., April 7th, 1877.

FREEBORN G. SMITH, Manufacturer of the
Bradbury Piano,
Warehouses and Office, 95 Fifth Ave., New York.

DEAR SIR: Mrs. President Hayes directs me to
write you that the new Bradbury upright piano
which she ordered has been placed in the Executive
Mansion in the private parlor—the best place in the
house—where she receives and entertains her
friends—where it is greatly admired by her and all
her friends who see it. It is a remarkably fine in-
strument in quality of tone, finish and touch, and
everything that goes to make it a truly first-class
piano, and further, that it gives entire satisfaction
in every respect.

Very truly yours,

W. K. ROGERS,

PRIVATE SECRETARY TO THE PRESIDENT.

Sweetest and Best Toned Piano Made.

Trade Notes.

—F. Besson & Co. have just been granted a trade-mark for musical instruments.

—It is supposed that James Bellak, of Philadelphia, has about 1,500 pianos out on rent.

—Mr. Frank Conover, of Conover Brothers, is in Kansas City and will remain another week.

—The Toronto *Evening News* of September 23 contains an elegant article on the merits of the Steck piano.

—The new firm of Gernert, Guenther & Eyth, Pittsburgh, Pa., are agents for the Steck and the Connor pianos.

—A new piano and organ wareroom will be opened in Baltimore on North Charles-st., and will be under the management of C. C. De Zouche.

—The *Sun* of yesterday stated that one company in town is attracting purchasers for pianos by offering to give lessons on the instrument to each purchaser.

—Among patents recently granted the following are of interest to the music trade:

To C. F. Lancaster for appliance for holding sheet-music..... No. 369,534
To R. Alden for organ-stop knob..... No. 369,310
To J. E. Treat for mechanical musical instrument... No. 369,667

—"R. G." writes to the *Scientific American*: I have in my possession a rosewood bassoon, which is cracked through in one of the joints. Would you give me a receipt for a cement or glue which will resist the warm moisture and make the instrument air tight? A. Powder and dissolve one part of glue in one of thick linseed-oil, varnish boiling hot, and mix thoroughly. In using it heat the two pieces, apply the glue warm, and press the pieces together.

—Mr. Reinhard Kochmann, the well-known traveler of Behning & Son, piano manufacturers, New York, has once more set his foot upon Chillicothe soil, for the purpose of supplying Mr. St. Burkley with a complete assortment of instruments of the above celebrated make. The Behning piano, through the honest efforts of Mr. Burkley, who is the only authorized agent in Southern Ohio, has in a comparatively short time gained the foremost place in popularity. It is to-day the pronounced favorite with both professionals and amateurs, not only in this section, but all over the country. We witnessed this morning the packing of a cabinet grand, in San Domingo mahogany case, purchased by Mrs. Emily P. Stewart, of St. Louis (daughter of W. W. Peabody, formerly residing in this city), and can justly declare it to be the finest piano in tone, action and finish we have ever examined. Quite a few of our readers will remember with delight Mr. Kochmann's last visit to this city, owing to the conspicuous part he took in the celebration of Mr. Burkley's thirtieth

wedding anniversary. Providence would have it that during his present stay Mr. Kochmann should again combine business with pleasure, having arrived just in time to attend the farewell concert for the benefit of Misses Annie and Cecelia Burkley, at Masonic Hall, this evening. Every seat in the house has been sold, and the affair promises to become a complete success musically and financially. The Misses Burkley expect to leave for Cincinnati in a few days to perfect their studies at the College of Music. Our best wishes are with them.—*Chillicothe Daily News*.

An Important Discovery.

A PREPARATION THAT WILL RESTORE DISCOLORED KEYBOARDS.

M. DOCTUS FERNANZO, M.D., a gentleman residing in this city, has discovered a preparation which is of vast importance to the manufacturers of and dealers in pianos and organs and also to the persons who are using these instruments in their homes. It appeared to us that an interview with the discoverer himself would explain the value of the preparation, which will, from observations made, restore the ivory keyboards of pianos and organs that have been in use to their original appearance and remove all or any defects that may have tarnished them or impaired their looks. Dr. Fernanzeno, whom we found in his laboratory, informed us that he had been at work upon his preparation for the past four or five years.

"What attracted your attention to this matter?"

"My attention was first attracted by an article in a London paper which suggested a plan to cleanse and restore ivory keys without scraping them, as the latter process impairs the fibre of the ivory, and not only that, but the ivory strips on keyboards are necessarily so thin that more than one scraping will wear them nearly down to the wood itself. There is also much time and expense attached to this."

"Does your preparation necessitate the removal of the keyboard from the piano?" we asked.

"Not at all. In most instances the preparation can be applied without any greater trouble than the simultaneous raising of the keys by placing a strip under them and then applying the preparation."

"How long will it require to clean a keyboard which has become discolored by age or use?"

"About one hour will restore a $7\frac{1}{2}$ -octave keyboard," said the doctor. "Piano keyboards which assume a yellow and often brown hue when the piano remains closed for a length of time, as is well known, are restored very rapidly by the application of my preparation. The ivory keys assume this color only because the ivory has been handled, and it is a mistake to suppose that because the light does not strike the keyboard the keys become

discolored. They become discolored anyhow, whether the piano remains open or closed. While the process of ossification takes place in the ivory tooth, the albumen enters as an active element; the contact of the fingers with the ivory brings the acids that pass through the pores, although in infinitesimal quantities, to act upon the albuminous matter in the ivory which forms the discoloration that is brought to surface by the action of the atmosphere."

"This phenomenon was discovered by you probably during your experiments?"

"Many theories are extant," said Dr. Fernanzeno, "as to the cause of this discoloration, but my view of it is based upon the results of my experiments made while I was at work upon my preparation which I applied constantly, and the best evidence of the correctness of my theory lies in the fact that my preparation removes the discoloration effectively and permanently."

"Have you made any demonstrations?"

"Oh, yes, as a matter of course. I have certificates, for instance, from Grote, the ivory importer; from Sohmer & Co., the piano manufacturers, and from Engel, the chemist, all of whom have made satisfactory investigations and have received ocular proof of the effectiveness and value of the preparation, and many tuners have been delighted with the result of its application."

"Is it in the form of a liquid?"

"It is a combination of liquid and solid, which can be carried in the pocket, and one of its greatest advantages is that in the process of using it it restores the polish of the keyboard and makes it appear as bright as a new one, frequently improving its original appearance. Here is another point of advantage. Single keys are frequently damaged or broken. When a new piece of ivory is put in place of the broken or damaged key the contrast between this single key and the keyboard is offensive to the eye, and to the better class of pianists it is irritating. This difficulty is removed by applying my preparation to the whole keyboard after the new piece of ivory is attached, as the balance of the keys will assume the same tint that a new piece has."

"Does it affect in any way the ivory or the glue?" we asked.

"These points have been taken seriously into consideration—in fact, after keys had been cleaned they were left with tuners and piano manufacturers in order to demonstrate to them that there are no after effects, such as warping, &c. I also desire to say that the contact of the preparation with the ebony keys does not affect them any more than water does—that is, not at all. There is nothing noxious or deleterious about the preparation."

"How does the price compare with the present cost of cleansing a keyboard?"

"As a general thing the cost of the removal of the piano," said the doctor, "which is the usual system now in vogue, then time and the cost of scraping involve an outlay of from \$10 to \$25. This preparation avoids all this trouble of moving, &c., and a keyboard is restored at a very small outlay of time and money."

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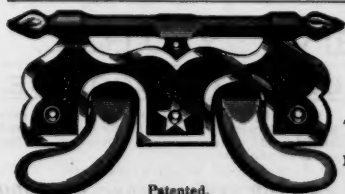
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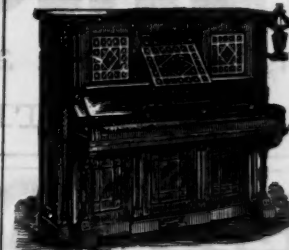


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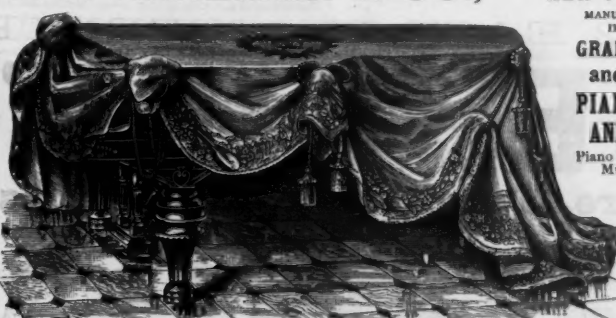
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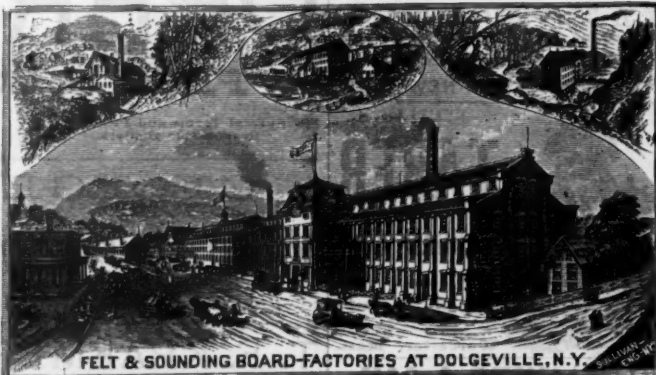


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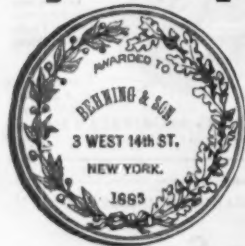
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